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**RUTGERS-THE STATE UNIVERSITY
UNIVERSITY EXTENSION DIVISION**

**INSTITUTE OF JAZZ STUDIES
CONFERENCE ON
DISCOGRAPHICAL RESEARCH**

Saturday, June 15, 1968

This conference on jazz discography, the first sponsored by the Rutgers Institute of Jazz Studies, will deal with such topics as:

- What is discography and why is it important?
- What is the Institute and how can it work with researchers and discographers?
- What are the major current problems and areas of progress in jazz record research?
- How are jazz research materials best preserved, documented, and indexed?

The conference is directed to:

- Jazz record researchers and collectors
- Librarians and archivists of sound recordings
- Faculty members and graduate students with scholarly interests in jazz or "popular" music

Program Chairman: Walter C. Allen, Rutgers College of Engineering, collector and author of *King Joe Oliver*.

PROGRAM

8:00 a.m. Registration and coffee, Hickman Hall Patio.

8:45 a.m. Welcome and Introduction to the Institute of Jazz Studies, Hickman Hall Auditorium (Room 138).

Harry S. Layton, Assistant Dean and Director of the Bureau of Instruction and Research, University Extension Division.

William Weinberg, Assistant to the President and Chairman of the Executive Committee of the Institute.

Charles A. Nanny, Curator of the Institute.

11:00 a.m. What is Discography—Its Goals and Methods?

D. Russell Connor, author of a discography on Benny Goodman and other works on record research.

12 noon Luncheon, Neilson Hall.

1:30 p.m. Problems of Dating Recorded Performances.

Carl Kendlers, staff columnist of the magazine *Record Research*, author of numerous articles, private collector specializing in Benny Goodman.

2:15 p.m. Problems of Identifying Performers.

Howard Waters, author of *Jack Teagarden's Music*, and of many articles on jazz and recording.

3:00 p.m. Problems in the Preservation and Documentation of Research Materials.

Dr. Laura Boulton, anthropologist and Curator of the Laura Boulton Collection of Folk Music Recordings, Columbia University.

3:45 p.m. Panel and general discussion. Panelists will include Rudi Blesh, author of *They All Played Ragtime*, *Shining Trumpets*, and many other works.

4:30 p.m. Refreshments and concert by Willie "The Lion" Smith, composer and pianist. "One of the true originals of jazz piano history...His lacy, charming melodies sometimes contrast with stride passages of great intensity. Duke Ellington, who has always considered him a unique and peerless phenomenon, once dedicated a composition to him: *Portrait of the Lion*." (*Encyclopedia of Jazz*, 1960 edition)

6:00 p.m. Adjourn.

**RUTGERS UNIVERSITY
THE STATE UNIVERSITY OF NEW JERSEY
UNIVERSITY EXTENSION DIVISION**

INSTITUTE OF JAZZ STUDIES

**SECOND ANNUAL CONFERENCE ON
DISCOGRAPHICAL RESEARCH**

Saturday, June 21, 1969

This conference is directed to:

- Jazz record researchers and collectors
- Librarians and archivists of sound recordings
- Faculty members and graduate students with scholarly interests in jazz and allied musics

And will deal with such topics as:

- What is the Institute and how can it work with researchers?
- What are the major current problems, source materials, neglected areas, and areas of progress in jazz record research?

Program Chairman: William Weinberg, Assistant to the President, Rutgers University; Chairman, Executive Board, Rutgers Institute of Jazz Studies.

PROGRAM

8:00 a.m. Registration and coffee, Hickman Hall Patio.

10:00 a.m. Welcome and Introduction to the Institute of Jazz Studies, Hickman Hall Auditorium (Room 138).

10:15 a.m. Keynote Address - Rudi Blesh, author of *"Shining Trumpets"* and *"They All Played Ragtime"*, special consultant to the I.J.S.

10:45 a.m. Neglected Areas of Discographical Research. Panel discussion, to include Stanley S. Dance and Martin Williams, well-known critics and reviewers.

12 noon Luncheon, Neilson Hall

1:30 p.m. Reconvene; announcements, news etc.

1:45 p.m. Survey of Field Recording Techniques. Dr. Laura Boulton, Director of the Laura Boulton Collection of Traditional and Liturgical Music; Director of the Research Project on World Music, in the School of International Affairs, Columbia University.

2:45 p.m. Archival Practices of the Recording Companies. Panel discussion, to include Frank Driggs, free-lance producer and jazz historian; Orrin S. Keepnews, Milestone Records.

4:00 p.m. The Negro Newspapers as Source Materials. Walter C. Allen, jazz researcher and discographer.

5:00 - Break for dinner, discussions, optional activities.

7:00 p.m. Concert by Special Guest Artist

8:30 p.m. Jazz Films from the collection of Ernest R. Smith.

11:00 p.m. Adjourn.

NOTE: We will have three small rooms set aside for "swap sessions", for listening to records, and for small-group discussions.

ISSUE 105
MAY 1970

30 cents



record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

THE RUTGERS INSTITUTE OF JAZZ STUDIES

Bureau of Community Services

University Extension Division

THE PRESERVATION AND EXTENSION OF THE JAZZ HERITAGE

July 27, 1969 1:30-5:30 p.m.
Hickman Hall, Douglass College Campus

Presented in cooperation with the RUTGERS JAZZ FESTIVAL at Rutgers Stadium, Saturday and Sunday nights, July 26 and 27, 1969.

Greetings William M. Weinberg, Assistant to the President, Rutgers.

Keynote Address THE FUNCTION OF A JAZZ ARCHIVE: AN IMMODEST PROPOSAL. Richard B. Allen, Curator, Archive of New Orleans Jazz, Tulane University Library.

Panel COLLECTION AND PRESERVATION OF JAZZ MATERIALS. Chairman: David Hall, Director, Rogers and Hammerstein Archive of Recorded Sound, Lincoln Center.

Information Retrieval. Gerald Jahoda, Professor, School of Library Science, Florida State University.

New Views on Preservation. Jerry Valburn, Staff Engineer, Mutual Broadcasting System.

Realities of Library Operation. Roy L. Kidman, Librarian of Rutgers University.

Discussion period.

Panel PRACTICAL USES OF JAZZ ARCHIVES. Chairman: David A. Cayer, Assistant Director, Rutgers Bureau of Community Services.

Visual Jazz: Photographs, Film, Television. Frederic Ramsey, Jr. author and producer.

Jazz and Afro-American Studies. Alvin Batiste, jazz musician and faculty member, Southern University.

The Definitive Discography. Walter C. Allen, discographer and Professor, Rutgers University.

Jazz, Education, and the Community. Christopher W. White, jazz musician and Executive Director, Summer on Wheels, Inc.

Discussion period.

Summary remarks Richard B. Allen, David A. Cayer.

Formal Adjournment, followed by informal showing of jazz films.

The Institute gratefully acknowledges the assistance of its co-sponsors of the RUTGERS JAZZ FESTIVAL, Festival Productions, Inc., and the Carnegie Hall Corporation, in making this conference possible.

THIRD CONFERENCE

Rutgers - The State University
University Extension Division

JUNE 13,14, 1970
Rutgers University
New Brunswick N.J.

Conference on Discographical Research



For information contact:

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U.E.D. Registrar
Rutgers - The State University
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REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND 2/6d each.

Future issues of BLUES RESEARCH are announced in the parent publication, RECORD RESEARCH.

IMPORTANT NOTICE!!

We are going to raise the price of BLUES RESEARCH to 50¢ each on May 1, 1970. The following issues are still available:

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EDITED BY CARL KENDZIORA JR.
Introduction by Perry Armagnac



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THE INSTITUTE OF JAZZ STUDIES

PAST AND PRESENT

By Len Kunstadt ...

I was there with Marshall Stearns when he had visions of the Institute of Jazz Studies. I was fortunate enough to be there when Marshall's vision became a practicality - and the Institute was born. Along with Marshall and Jeann Stearns, Rudi Blesh, Ernie Smith, Bob Reisner, Sheldon Harris and many others, the Institute grew into a vast archival center with tens of thousands of phonograph records, magazines and books - and enough reference material on Jazz to fill a lifetime of research for any dedicated scholar. I was there when Marshall's great book on Jazz was planned, constructed, written, published - and republished in many language editions. I was there when Stearns suffered his first heart attack - the downward health trail had begun although he allocated his remaining brilliance to his last great effort, a book on the Jazz Dance. I often wonder if the zeal and dedication he put into his love for Jazz was a determining factor in shortening his life. Not too long before his unfortunate demise in late 1966 - Marshall must have known that his time was short. He wanted another home for the Institute. His wish was that the mags and books be kept current and the activities should carry on as a center for jazz research. After various feelers all over (I believe this included the Rodgers & Hammerstein Lincoln Center archives - they really 'fowled' up) Rutgers stepped forward and took on the Institute of Jazz Studies.

In the following account you will obtain my favorite glimpses of the first two Discographical Conferences under the Rutgers banner. These were the first efforts to continue Marshall's wish for the Institute to remain as a center for jazz research. Rutgers using the Institute's non-profit status as a motivating factor had presented several jazz concerts - but that will not be discussed here. Before commenting on the historic first conference your writer has a gripe which is shared by others - and it is one that is becoming more acute as the months and (now) years drag on. It's three years following the death of Marshall Stearns and there is still no access to the Institute of Jazz Studies archives which I understand is in a state of semi-storage. Thereby the wish of Marshall's for the files (books, mags, etc.) to be kept current has never been realized. I hope that this inequity will soon be alleviated with the re-opening of the archives.

On June 15, 1968 the Rutgers Institute of Jazz Studies held its first conference on Discographical Research in New Brunswick, New Jersey (see front) Its greatest significance was that Rutgers followed in Marshall Stearns footsteps of bringing together the dedicated research and discographical clan to query, answer and argue the cause. The initial conference was actually the master plan for those to follow. In attendance were perhaps the greatest array of research scholars ever seen at any gathering - and that includes the meetings of the Record Research Associates. I would take a guess and say that a good percentage of all the known serious research on jazz published in the world today was done by those who attended this confab. There were Walter C. Allen, Howard Waters, Carl Kendziora, Perry Armagnac, Hal Flakser, John Steiner, Frank Driggs, Tom Lord, Rudi Blesh, Jerry Valburn, Fred Ramsey, etc., etc. (you name 'em-they were probably there!! A novice would have had an educational ball as probably every one of his questions could be answered by any one of the attending notables). I was gratified to see that Walter C. Allen was chosen as program chairman. However I was surprised that Sheldon Harris was not chosen to be on the conference program. If anyone should have had the opening address it should have been him. Sheldon Harris without reservation was the powerhouse who kept the Institute's secretarial and administrative functions operating in the Stearns period. He is also a prodigious scholar with an enormous data machine on the blues which one day he will launch. If-and-when the archives are open to the public Sheldon should be called in to coordinate the effort. He knew the archive's strength and weakness like no one else.

The first conference was a success and perhaps the most studious of the two gatherings. The subject matter of Messrs. Kendziora, Connor and Waters was advance scholarship. In my estimation Carl Kendziora's treatise on "Problems of Dating Recording Performances" was perhaps the most erudite, comprehensive and absorbing presentation of data of the two conferences. His details into the methods of dating; recording company procedures (masters, remakes, assigned vs true masters, controls vs masters) - and his description of the very pitfalls to accurate dating was peerless. It should be in published form for available reference. One of the highlights of Howard Waters' section which I thought to be quite clever was his audience participation discussion where the faithful were called on to identify soloing artists from various recorded examples. Dr. Laura Bolton did not appear in the first conference (she repeated this in the 2nd, too) and therefore we could not learn of her research into the preservation and documentation of research materials. The concert of guest Willie The Lion Smith was a delightful breather from all this erudition. The autocratic charm of this master musician is in a class by itself. His piano technique and his cigar chewing vocals complemented his charm as he rode his piano into Hallelujah and the late-Luckey Roberts' Moonlight Cocktail and Junkman Rag - and "chewed" his stogie, vocalizing Shimmeshewabble and Ain't Misbehavin. One of the unexpected delights of the Lion's segment was when he coaxed audience-seated Victoria Spivey to the stage and Victoria wailed St. Louis Blues utilizing the seldom sung signature and bridge to the Handy classic - with the Lion laying down a battery of ground and orchestral chords. Willie continued on in his merry way with a Duke Ellington medley excursion. Then he laid the law into James P. Johnson's Carolina Shout and his own Keep Your Temper. He also featured Squeeze Me, in the Waller mode - and ragged the turkey out of Dardenella. His sign-off was an infectious vocal ditty called Goodnight Folks. The applause was great. They loved him! Willie was certainly a tasty desert to end the first Discographical Conference.

The second Annual Conference at Rutgers in New Brunswick, New Jersey was a prize grab bag with some darkened lows and some fluorescent highs in the choice of speakers and subjects. The deepest lows were those who were taking swipes at master discographers Brian A. L. Rust and Jorgen Jepsen. The highs were indeed many. On June 21, 1969 we arrived, which included my escorting of Blues Queen Victoria Spivey who "just loves to be around all those smart young men" and rarely misses any meetings in her part of the country. It was on the tail end of a panel which had Walter C. Allen, Martin Williams and Stanley Dance who were discussing the frustrating problem of the "Neglected Areas of Discographical Research". Following this panel Frank Driggs spoke about his South West research and his adventures into the Columbia archives program. Jerry Valburn gave a fascinating capsul history survey of the history of transcriptions starting out with an intriguing early example of the Ray Miller Orchestra along with some brilliant hot Muggsy Spanier wailing the daylight out of "Angry" sponsored on transcription by a period firm * called Meadows Washers. This "Angry" was far superior to Ray Miller's Brunswick recording. Jerry's erudition carried on with a discussion of the Armed Forces Radio Services (AFRS) transcriptions and their adjuncts. He played excerpts of a Command Performance with Dinah Shore as MC introducing Fats Waller who sang "Your Feet's Too Big" and striding his own "Handful of Keys". JV illuminated our horizon with a discussion of the more than 400 "Jubilee" transcriptions which featured Negro performers. He illustrated with an all star Eddie Heywood sextet with Vic Dickenson, Willie Smith and Big Sid Catlett included. The "Spotlight Band" trans series was represented by a Jimmy Lunceford Orch. remote from the Army's Jefferson Barrack's compound with the band playing a long version of "Jeep Rhythm". Then his dissertation took us into Eddie Condon's 48 different shows and the Just Jazz, Downbeat and One Night Stand transcriptions and so much more. What an amazing open frontier for jazz research! Congrats, Jerry!! Another highlight of this conference was Orin Keepnews recapitulation of his history making associations with Bill Grauer, Record Changer magazine, the "X" label, Riverside records, - right head on into his present Milestone #BR-100.

* Have any other info on Brunswick LPs
Ray Miller had my old my best
hot dance bands of the 20s.
(from 1929 radio trans.) A.B.S.

record operation. Another field of neglected research was the Negro journals and newspapers of yesteryear which Walter C. Allen discussed during his segment. Walter dovetailed his decade of Fletcher Henderson research with slides of choice bits from ancient newspapers showing how he obtained key information about Fletcher Henderson through these media (e.g. Ethel Waters with Henderson in 1921). He also illustrated other fascinating scoops via the slide including a rare "Hallelujah" Motion Pic write-up about Victoria Spivey in 1929. Needless-to-say Victoria who was seated here in attendance was 'eating this all up' and chuckling to herself as she was announced to take a bow by WCA After Marian McPartland guested on piano with a delightful, versatile selected repertoire - the show stopper **** came on in the person of Ernie Smith and his world-renowned collection of jazz films. It's good they put him on last. He really selected some beauties for this viewing - and were we spoiled!!: St. Louis Blues, Bessie Smith (1929); Check & Double Check, Duke (1930); Rhythm Is Our Business, Lunceford; I've Got To Be A Rug Cutter, Duke & Ivy (1937); Count Basie Soundies (1941); Take 'A' Train, Duke and Betty Roche (1943); Mirrors, Freddie Rich O (Hot) playing China Boy (1934); Thunderbolt, King Tut Blue Blowers (who's hot tp) (1929); Washboard Serenaders (1933); Savoy Sultans (1937); Paradise In Harlem, Mamie Smith singing "Harlem Blues" (1940); Cab Calloway (1935); Rudy Vallee (1929); Cavalcade of Bands segment with Eddie Condon (1951); also a Benny Goodman segment - band, quartet (Sweet & Lowdown-1944); Artie Shaw's Symphony of Swing with Buddy Rich and Tony Pastor (1939); and The 1946 March of Time with Original Dixieland Jazz Band. And at last - gasp! - the last reel: Jamming The Blues; Billie Holiday shorty; Sugar Chile Robinson; Count Basie and Louis Armstrong shorts. This was indeed an historic viewing and will open the eyes of many to just what a fruitful research frontier is still to be explored to advance the field of jazz scholarship. Ernie Smith's glib commentary gave the showing a fine continuity. Attention! John Baker!! Your film showing in the 1970 conference will have to be darn good to beat Ernie's (smiles!)

At this point I should conclude but actually I witnessed another conference in the Rutgers Inst. of Jazz Studies series - and perhaps with your permission I'll call this one 2½. It was held July 27, 1969 and it dealt with "The Preservation and Extension of the Jazz Heritage and the Availability of Archives". Panelists were everywhere. There were Dick Allen (who also gave a fine keynote address), David Hall, Gerald Jahoda, Jerry Valburn, Roy Kidman, Alvin Batiste, David Cayer, Fred Ramsey, WC Allen and Chris White (Alvin & Chris are musicians). They were all blending their likes and dislikes regarding the subject matter into the discussion stew - getting mighty hot at times. In resume the conference discussed all the time honored problems facing archival procedure. Questions were there - answers few - theory in abundance - and results?? However the speakers and the audience had a ball.

Now we are coming to the THIRD conference and here is a news flyer about the coming session which will encompass two consecutive days. Hope to see you there.

(See next page) IN THE INTEREST OF HISTORICAL RESEARCH:.....

For those who would like to learn of/ or be re-acquainted with the Institute's beginning we return to 1953 and re-print an across-the-board progress report from the excellent, now-defunct Record Changer (July/August 1953 issue) by none other than the Institute's initiator, Marshall W. Stearns. For those who are fortunate enough to have this publication - it was a special issue devoted to the Institute Of Jazz Studies. The Stearns' report was a small segment. The entire issue should be re-printed by the current administration to serve as a bridge between the past and the present.

COMING - INSTITUTE OF JAZZ STUDIES- TWO DAY CONFERENCE- 6/13 & 14, '70

A showing of rare jazz films of the New Orleans era will highlight the third annual Conference on Discographical Research scheduled for June 13 and 14 at Rutgers University.

The films, mainly documentaries and small independent productions, come from the extensive collection of Columbus, Ohio, attorney John H. Baker, a noted jazz film collector. They run for three and one-half hours.

The conference, sponsored by the Rutgers Institute of Jazz Studies, is designed for archivists, jazz collectors and enthusiasts. It will take place at Hickman Hall on the Douglass College campus beginning at 9:30 p.m. Saturday June 13. The films will be shown on the second day of the conference (June 14) beginning at 1:30 p.m.

The Saturday morning session will start with a keynote address by Frederic Ramsey Jr., author of "Been Here and Gone," and co-author of "Jazzmen."

An afternoon program on "Documenting the Small Record Companies" will feature talks on "The Twenties and Thirties: Growth and Merger," by Dan Mahony, author of "The Columbia 13/14000 D Series," "The Forties: The Small Jazz Independents," by Bob Porter of Prestige Records, Inc., and "The Fifties and Sixties: The Microgroove Era," by jazz collector Harrison A. Ridley, Jr.

Transcription services will be discussed by Jerry Valburn, discographer of Duke Ellington. Discography may be defined as the descriptive classification and cataloguing of phonograph records, usually of one composer, performer, or group.

An afternoon session will feature reminiscences and a concert by a special guest artist to be announced. Saturday evening will provide free time for jam sessions, record swapping and recording in Hickman Hall.

The Sunday session will feature a talk on "Preservation of the Black Cultural Heritage," by Earl Sweeting, African American International Press, and reports on various work in progress.

Program chairman is Dr. Walter C. Allen, visiting professor of ceramics at the State University and a jazz historian.

Information on registration, housing and meals may be obtained from Ann Castele, Extension Division, Rutgers University.

(JULY/AUGUST 1953)

the institute of jazz studies

MARSHALL W. STEARNS

The general aim of the Institute of Jazz Studies is to foster an understanding and appreciation of the nature and significance of jazz in our society.

More specifically, the Institute proposes to work toward this goal by pooling the knowledge and skills of authors and musicians, who have pioneered in the field of jazz, with those of social scientists and other experts whose techniques and studies may be brought to bear on the subject. In this manner, jazz and related subjects will be given the range and depth of scholarly study which they so richly deserve, and a vital but neglected area in American civilization will be illuminated.

Origins

The basic concept of an Institute of Jazz Studies has been evolving for a decade. One of the earliest problems was to pull together widely-scattered experts with varying points of view in different fields. Accordingly, a great number of consultations and conferences were held with musicologists, anthropologists, folklorists, psychologists, semanticists, sociologists, psychiatrists, and with various authors, painters, art-historians, sculptors, critics, teachers, poets, dancers, composers, and musicians. Aspects of jazz impinge at some point on the work of all these specialists, and the object of the meetings was to discover individuals who appreciate the importance of jazz in American culture and are willing and able to contribute to the study of jazz.

Organization

By 1952, a truly outstanding group of experts from many disciplines had been brought together by their mutual interest in the study of jazz. Officers were elected: I will serve as President and Executive Director; Jörn Hammond, Vice-President; Rudi Blesh, Secretary; and Eugene M. Kline, Treasurer. A nine-man Board of Directors, representing diverse points of view, was established: Blesh, Sterling Brown, Henry Cowell, Thomas Shaw Hale, S. I. Hayakawa, Hammond, Tremaine McDowell, Richard A. Waterman, and myself. And a Planning Committee of jazz-oriented individuals was set up: George Avakian, Wilder Hobson, Frederick Ramsey, Jr., Ross Russell, and Charles Edward Smith.

To this nucleus, a Board of Advisors—as yet incomplete—was added: Louis Armstrong, B. A. Botkin, Philip W. Barber, Dave Brubeck, Dan Burley, Al Collins, Harold Courlander, Stuart Davis, Roger Pryor Dodge, Duke Ellington, Ralph Ellison, Nesuhi Ertugun, Leonard Feather, Norman Granz, Bill Grauer, Maurice R. Green, M. D., W. C. Handy, Melville J. Herskovits, Langston Hughes, Willis L. James, Stan Kenton, Lester Koenig, M. Kolinski, George Herzog, Jacob Lawrence, Paul A. McGhee, Alan Morrison, Edward Abbe Niles, Pearl Primus, David Riesman, Curt Sachs, Charles Seeger, Artie Shaw, Edmond Souchon, M.D., Lorenzo Turner, Clarence Williams, Bernard Wolfe, and John W. Work. Robert George Reisner was appointed Curator.

Accomplishments

To date, Curator Reisner has completed the first extensive bibliography of jazz literature, sponsored by the Institute. It is appearing in the New York Public Library *Bulletin* and will soon be published in book form. In addition to a large library of recordings, loaned to the Institute by the Executive Director, a comprehensive library of jazz literature—fully indexed—and an archive of documentary interviews with pioneering jazzmen has been assembled. The availability of such material to any qualified student is a prerequisite to the fruitful study of jazz.

In line with its avowed aim of pooling the knowledge and skills of experts from all fields in a study of jazz, the Institute has participated in four Roundtables at Music Inn, Lenox, Massachusetts. At the first Roundtable, held in September, 1950, I presented a lecture



Folklorist B. A. Botkin (left) and Marshall Stearns. Behind them is a portion of the Institute of Jazz Studies' substantial record archives.

survey of jazz with lectures documented by performances of Asadata Dafora, Macbeth the Great, Dan Burley, and the Mura Dehn jazz dancers. The second Roundtable, held in July, 1951, was devoted to ragtime. Rudi Blesh joined me as a lecturer, and documentation was by Eubie Blake, Edith Wilson, John Mehegan, Lillyn Brown, and the Minns-James dancers.

The aims of the Institute, which had been gradually crystallizing, were fully adopted at the third Roundtable in September, 1951. The subject was "Toward a Definition of Jazz," and regular panel discussions on the previous evening's lectures and performances were held. Professors Waterman and James joined with other participants to arrive at a tentative definition. They were aided by the views and performances of gospel singer Mahalia Jackson, guitarist John Lee Hooker, members of the Tony Scott Trio, and jazz dancers Minns and James. A detailed account of this meeting appeared in the *Record Changer* (October, 1951).

The fourth roundtable, on the subject "Jazz and American Popular Culture," was held in September, 1952. It was attended by an impressive group of experts: Rudi Blesh, Sterling Brown, Dr. Maurice Green, Robert Thompson, Willis L. James, Irene Pierce, Dr. Edmond Souchon. I served as moderator. A survey of jazz, from the present to the beginnings, was documented by the Billy Taylor Trio, an Afro-Cuban drum choir (with African singer and dancer, Olatungi), Rex Stewart's orchestra, a Dixieland Band, a jug band featuring Brownie McGhee and Blind Sonny Terry, and Emily Brans and her gospel singers. A description of this meeting, with an analysis of its significance, appeared in the *New York Times* (August 24, 1952).

At a Jazz Roundtable at Music Inn: (left to right) gospel singer Mahalia Jackson, drummer Denny Strong, pianist John Mehegan, Professors Richard Waterman and Marshall Stearns, John Hammond, Professor Willis James.





Jazz authority Rudi Blesh (left) and Stanley Diamond listen intently while, out of camera range, Marshall Stearns introduces a new topic.

Since 1949 a valuable reference tool called *Music Index* has been indexing all types of music articles. This cuts down the Institute's job somewhat, but not too much. *Music Index* only covers a few periodicals in the jazz field, such as *Down Beat*, *Metronome*, *Melody Maker*, the *Record Changer* and *Variety*. The Institute's files take in a multitude of jazz journals—including those no longer active—and breaks down many books. The Institute plans to have all this material bound in the near future. There is also considerable foreign periodical literature devoted to jazz; the Institute has runs of magazines from England, France, Japan and Australia and many other places.

After consulting such magazines as *Jazz Journal*, *Jazz Notes*, *Jazz Record*, *Jazz Information*, *Jazz Hot*, *Jazz Music*, *The Second Line*, *Pickup*, *Recordiana*, *Clef*, *Playback*, and *Swing*, the student can continue his investigations by turning to the vertical files. These are the catch-alls. The files have two main divisions. The first is biographical and contains dossiers on individuals of the jazz world; musicians, critics, song-writers, dancers, singers, authors; the great and the lesser lights. The information ranges from press clippings to primary source material, such as personal letters. The second category is organized by subject, and here is where all other material falls. To date it numbers 125 subject categories, some of which presented a semantic challenge. The Library of Congress could not furnish me with headings which would dovetail with the material. The result is a fascinating new list of subject headings with appropriate cross references (which I shall eventually submit to the Library of Congress to add to their already huge subject heading file). Over a thousand separate items, such as magazine clippings, record brochures, discographies, pamphlets, maps, souvenirs, sheet music, photos, newspaper columns, and concert programs go into the files. These valuable social documents are broken down into their subject categories whose ramifications suggest the pebble (jazz) hitting the water and the waves (its influences) spreading outward. A sample list of subjects would include: Blues, Boogie-Woogie, Cake-walk, Calypso, Chicago jazz, Dance, Afro-Cuban, Disc jockies, Discography, Dixieland jazz, Ethnopsychology, Folk music, Gospel singers, Harlem jazz, Hymns, Jam sessions, Jazz in art, Kansas City jazz, Mambo, Narcotics, New Orleans jazz, Ragtime, Riverboat jazz, Swing, Wolverines.

Also a part of the collection are some 12,000 records and transcriptions. The Institute is forming an art collection comprising works in all media (painting, sculpture, graphic arts, photography) which relate by mood or direct subject matter to jazz music.

The Institute's archives are extensive, but so are its future plans. And so, also, are its problems. As a bibliographer and librarian, I am concerned about the ephemeral nature of certain materials. This may be twofold. Firstly, there are the items which appear in daily papers, handbills, programs, or song sheets—things which are printed in the thousands, thrown away or destroyed almost immediately. Just try and find one a year after its first appearance. The hard-cover book or scholarly magazine, which is indexed, is not as important to the bibliographer as that elusive column which appeared—but when?—in a New Orleans paper. Secondly, there is the physical problem of poor paper which is yellowing and which will be dust in relatively few years. These must all be microfilmed and photostated. For example, *Der Querschnitt*, a magazine containing early important writings on jazz by famous European intellectuals, was in very bad shape when I last examined it in the New York Public Library. The Institute's bibliographies list some 1300 magazine entries in journals outside the jazz field. If the actual article cannot be obtained a photostat must be made for the files.

You can be of service to the archives by donations of material in any of the forms mentioned in this article. We welcome and invite your inquiries and interest, and are in real need of the active co-operation of the jazz public.

the institute of jazz studies

The contribution of these roundtables towards the aims of the Institute has been unique. They permitted experts from different fields to get together with each other, as well as with practicing musicians, to exchange ideas; they stimulated and informed the panel members at the same time; and they clarified the most rewarding approaches to the study of jazz. For example, both experts and performers discovered phrases from the gospel singing of Emily Brams in the country blues of Brownie McGhee; they identified characteristics of Ralph Sutton's present-day style in the ragtime piano of Eubie Blake; they heard elements of the field-holler in bop; and they noted rhythmic accents of an African nature in the vocal technique of Mahalia Jackson.

As a result of these and similar insights, composer Henry Cowell has become interested in studying the relationship of jazz to the musics of the world. Tremaine McDowell, chairman of American Studies at the University of Minnesota, is examining roundtable material for use in the classroom. Willis James, Director of the Fort Valley Folk Festival, is investigating the antecedents of gospel singing. Richard Waterman, director of the Laboratory of Comparative Musicology at Northwestern University, is studying the general contribution of Afro-American music to the music of the U.S.A. And the present writer, with the aid of a Guggenheim Fellowship, is completing a book on main currents in jazz. It has become clear that the study of jazz affords a key to the American character and our entire civilization.

Plans

In the coming year, the plans of the Institute are fivefold: first, to continue the assembling of an archive of recordings and literature on jazz and related subjects, available to any qualified student; second, to organize field trips whereby documentary interviews with pioneering musicians may be recorded and fast-disappearing material on the history of jazz preserved; third, to aid in the publication of worthwhile studies on the subject; fourth, to work out a series of courses on jazz at a university level (an introductory course is being instituted at the New School for Social Research in New York next September); and fifth, to continue participation in the Music Inn Roundtables on Jazz. Meanwhile, until it is in a position to publish its own journal, the Institute has accepted an invitation to have its announcements and reports appear in a special section of the *Record Changer*.

The fifth Roundtable, on the subject "From Folk Music to Jazz," will be held this August 16-30 at Music Inn, Lenox, Massachusetts, and is open to the public. The first week will be devoted to folk music—European, African, and West Indian—as it exists in the U.S.A.; the second week to the meeting of these folk sources in jazz. At present writing, the panel members will probably be professors George Herzog, Charles Seeger, Tremaine McDowell, Harold Courlander, and Willis James, with myself as director, plus a representative group of authorities on jazz. The performers—to be announced—will be the best obtainable exponents of the music under discussion.

As the Institute grows and expands, its activities will become more and more comprehensive. In addition to a variety of research projects, the Institute might well become a clearing house, co-ordinating any and all activities that foster an understanding and appreciation of jazz. In such a capacity, it could publish a quarterly journal, produce an annual festival with awards and scholarships, provide a workshop for practicing musicians, release albums of illustrative recordings, organize a series of integrated forums throughout the country, assemble a photograph and film library, and generally make available to the public information on jazz and related subjects.

Membership

Although the Institute of Jazz Studies is built around experts and scientists, its real functioning strength must come from the support—both moral and financial—of the many individuals who simply enjoy jazz and who would like to see it given the attention and recognition that it truly deserves. The classifications of membership, listed elsewhere in this issue, provide for this. All members of the Institute can render invaluable assistance by active field work, personal interviews, discographical studies, and many other ways that will surely come to their attention. In this manner, the aims of the Institute may be more rapidly and effectively attained.

(EDITOR'S NOTE: The *Institute of Jazz Studies*, a non-profit organization, was formally launched on July 25, 1952, when the certificate of incorporation was signed by the founding members. The Board of Directors held their first meeting in New York on May 26, 1953, and committees are now at work developing programs.)

reminiscing in TEMPO by Frank Kelly

Remember the singing DEMARCO SISTERS who were featured on the old Fred Allen radio shows?? Arlene Demarco, once married to Keefe Brasselle (what's he doing now??), has turned author and is out with a novel titled "Triangle". If any of you cats out there need some reasonable priced book binding contact brother collector Manuel B. Tarshish, 15 Manor Ave., White Plains N.Y. 10605. Any of my readers have a spare LP of Shostakovich's #1 on United Artist label. I much prefer the stereo version. I've searched all over God's Green Acres. No can find. U.A. ceased cutting and issuing classical LPs about five years ago. I'm not mad about the Symphony on the LP. What deeply interests me is the filler, SHOSTAKOVICH'S E FLAT MINOR PRELUDE, which Stokowski orchestrated years ago. I would deeply appreciate it if the readers of this column would drop a post card to Leopold Stokowski of the American Symphony Orchestra, 200 W 57 Street, N.Y., N.Y. and tell him that a new recording of the Prelude is badly needed and that his last recording on the U.A. label LP is long out-of-print and unobtainable. RUDOLPH FRIML whom we mentioned in our last issue when he was 89 is now 90. Besides being a yoga enthusiast he also loves to dance. This remarkable gentleman has completed a new opera which is waiting for a producer. Immy Schell of SCHELL acting family was to make her professional acting debut last fall in Europe. THIS BIT OF EARTH SHAKING INFORMATION GOT US TO THINKING ABOUT THE GREAT NUMBER OF FAMILIES IN SHOW BIZ. Some claim that the three best ways of breaking into the theatre are to be born into it, marry into it or have a relative proceed you into it. John Chapman, the distinguished New York Daily News drama critic, says the best way to be a producer is to be born out of wedlock. Immy Schell is the sister of the actor Carl Schell who is the brother of Maria Schell who is the sister of Maximilian Schell - the star of Krakatoa, East of Java and the big shot of the SCHELL clan. Among the larger groups with the same last names were or are Groucho, Chico, Harpo, Zeppo and Gummo MARX. Also Al, Harry & Jimmy RITZ; John, Lionel & Ethel BARRYMORE; Ava, Magda & Zasa GABOR and don't forget Mama Gabor who married a man much her junior - her name is Jolie; - and then there is Herbert, Dorothy & Joseph FIELDS; Vanessa, Lynn & Corin REDGRAVE; Paula, Dorothy & Carol STONE (where are they). There are Angela, Bruce & Edgar LANSBURY; Sam, Lee & J. J. SCHUBERT; Joan, Barbara & Constance BENNETT. When you get down to the pairs the list seems endless: Lillian & Dorothy GISH; Juliet & Hayley MILLS; Daniel & Anna MASSEY; Joan & Gloria BLONDEL; Angele & Hermione BADDELEY; Guy & Dean STOCKWELL; Fred & Adele ASTAIRE; George & Ira GERSHWIN; Jayne & Audrey MEADOWS; Jane & Peter FONDA; Dick & Jerry VANDYKE; James & Jeanne CAGNEY; Marlon & Jocelyn BRANDO; Jill & Jenny O'HARA; Heather & Meredith MACRAE; Bing & Bob CROSBY; Dan & Irene DAILEY; Yul & Vera BRYNNER; Betty & Jane KEEN; Betty & Rosemary CLOONEY; Robert & Richard MORSE; Tom & Dick SMOTHERS; Mike & David MERRICK; John & Susan STRASBERG; Charles & Wesley RUGGLES; Don & Jim AMECHE; Mary & George M. COHAN Jr.; the MACFARLAND TWINS (both realtors in L.I. & Calif.) ... And still more family affairs - duos and up - are: were: Mary, Dorothy & Jack EATON; BOWELL Sisters, PONCE Sisters, PICKENS Sisters; The LOMBARDO Brothers (Guy, Liebert, Carmen & Victor) still going strong; DOLLY Sisters; MILLS Bros. (still most active); AMES Bros; the little FOYS; the KING Family (still active) NOT ALL SISTERS AND BROTHERS SHARE THE FAMILY NAME: There is JOAN FONTAINE & OLIVIA DE HAVILLAND (still active); JAMES ARNESS (Mr. Matt Dillon of Gun Smoke) and PETER GRAVES (Mission Impossible); ALFRED RYDER & OLIVE DEERING; LARRY KERT & ANITA ELLIS; WARREN BEATTY & SHIRLEY MACLAINE; JACK NARZ & TOM KENNEDY (of TV); BARRY FITZGERALD & ARTHUR SCHIELDS (both deceased); GYPSY ROSE LEE & JUNE HAVOC; TOM CONWAY (deceased) & GEORGE SANDERS; ROSLYN KIND & BARBRA STREISAND (half sisters). Can you add any more to this? What a remarkable project it would be for some discologist to work on a listing of the records of all these famous families by family!

add Jane & Audrey Meadows

Small Change By Woody Backensto

PIANO SONG SHEETS

Many of us remember when piano song sheets of current or popular songs were big business. To add to the sales value the covers carried photographs of artists who "featured" the song. Stacks of these forgotten song sheets are still collecting dust in piano benches and junkpiles around the country. Yet there is a handful of collectors for which these hold considerable excitement.

Collector Stan Hester has come up with Red Nichols memorabilia on song sheets. He wants to share his finds with the hope that readers will be able to add to the list. Here are three examples having cover photos of Nichols:

- * "On The Alamo" words by Gus Kahn - Music by Isham Jones has a full-face portrait inscribed "Red Nichols conductor Red Nichols and his Five Pennies." Copyright 1922 by Tell Taylor Inc., but later transferred to Foster Music Publishers, Chicago, Ill.
- * "It Used To Be Me" by Charles O'Flynn, Howard Phillips & Pete Wendling shows photo Featured by "Red" Nichols blowing into his cornet equipped with a "plumber's helper" plunger. Copyright 1932 by Olman Music Corp., NYC.
- * "Sweet Stranger" by Jerry Livingston, Ned Weaver and Milton Ager has portrait of Red propping the cornet bell on his knee while leaning the mouthpiece near his chin which is captioned Featured by "Red" Nichols and His Orchestra. Copyright 1937 by Ager, Yellen & Bornstein, Inc., NYC.

Readers may recall this column in Issue 18, July/August 1958, which listed the tunes composed by Red Nichols and his recorded version. The first of these, as far as we know, to see the light of a song sheet was—

"Sugar" by Jack Yellen, Milton Ager, Frank Crum and Red Nichols which had photo showing Featured by Charles Kaley. Copyright 1927 by Ager, Yellen & Bornstein, Inc., NYC.

We encourage readers to contribute to this brief list given above. Dig through those dusty stacks of music!

DOWNBEAT PROGRAMS

Stan Hester's son Steve, our second generation collector, reported two transcriptions by Red Nichols Orchestra which were not documented in the R.R. Memorial Issue No. 96/97. These are number 1945 put out by the Armed Forces Radio Service, each run 15 minutes:

- Downbeat No. 160 - Theme/Get Happy/Lazy River/Lonesome Road/Royal Garden Blues/Cheerful Little Earful
- Downbeat No. 161 - Theme/Missouri Waltz/She Shall Have Music/Things Ain't What They Used To Be/Wolverine Blues/Cheerful Little Earful.

We suspect these programs were dubbed from the MacGregor Transcriptions. We have no definite information that "Lonesome Road" was issued by MacGregor but all other tunes did appear.

Speaking of "The Meandering MacGregors", four Red Nichols selections from this series also appeared on an overseas LP --- Saga 45XP 1061 --- Should I/At Sundown/Over The Rainbow/Ida.

ATTENTION: Puleeze! when sending in your letters, do give the source of your information plus indicate the Record Research issue and subject matter when answering or supplementing data of other correspondents. Keep those wonderful constructive research letters coming our way. Thanks. - L. K.

CORRESPONDENCE FILLING IN DISCOGRAPHICALLY

MORE ON JOSEPH SMITH (see also 103/104)

from Alex Robertson, Pt. Claire P.Q. Canada & Brian Rust via A.R.

In your issue #103/4 you requested info. on Jos. C. Smith.

He was at the Mount Royal Hotel in Montreal from June, 1923 to October, 1925.

Below I am listing six records he made in Montreal for Canadian Victor H.M.V. The first five records were released in 1924 and #216492 in 1925.

JOS. C. SMITH & HIS MOUNT ROYAL ORCHESTRA

216463 - Chili Bom-Bom
Today (I love you today)

216464 - Paradise Alley -
It Ain't Gonna Rain No Mo. -

216465 - Driftwood
It's a Man Everytime, It's a Man

JOS. C. SMITH & HIS ORCHESTRA

216466 - On a Blue Lagoon (Voc Ruby Green)
- Tessie Stop Teasin' (Voc Al Johnson)

216472 - Sweet Little You
Nashville Nightingale -

216492 - Hello Tucky -
I love you best of all

In an early advt. by the Hotel they referred to him as "THE MAN YOU'VE HEARD ON THE PHONOGRAPH"

VICTOR ran an advt. in 1924 with a picture of Jos. Smith and called him "The favorite of the Prince (of Wales) and the favorite of Montreal." This advt. listed four of the records mentioned above.

Dear Mr. L. K.:

Further to my recent letter re the Jos. C. Smith records on the Canadian Victor label, I mentioned to Brian Rust that I had sent these details to you and Brian wanted to know if Teddy Brown was on drums and xylophone at the Mount Royal with Smith.

I could not answer this but I think he was, as I have two very fine records made by xylophonist Ted Brown and his Trio on Canadian Victor, which were made during the time that Jos. C. Smith was at the Mount Royal Hotel. They are as follows:

Can Victor
216493 - Shall I have it Bobbed or Shingled, --
(Intro: Yum-Yum-Yum)
Southern Rose Ted Brown & his Trio

216499 Mamie
Totem-Tom-Tom Ted Brown & his Trio

Also on Compo:
Apex 711 Les Patineurs Ted Brown & -
Le Braiser. Xylo & Bells

It is possible and quite likely that the piano and sax players on the trio records are from the Smith orch.

I enclose copy of Brian Rust's letter re the above. This letter is dated April 6, 1970.

Excerpt from a letter from Brian Rust, dated April 6, '70

Also to add a bit on Teddy Brown: it may help you to help the RR researchers into Joseph C. Smith to know that Brown is not in evidence on any Victors until 1921; "I lost My Heart To You", recorded on March 17, 1921, is the earliest I know that has a xylophone solo. The earliest pictures of the band in the Victor supps. show a drummer who is obviously not Teddy Brown, who was famed for his hugeness and thus easily recognizable. He must have weighed nearly 300 lbs. "Les Patineurs" was a favourite show piece of his; he made it in London for

MORE ON JOSEPH SMITH

Imperial. He recorded mostly for Vocalion, however, once he had established himself here. Exactly when Smith came over, I don't know. The first Brown Imperials - with his own band - were made on April 15, 1923, so I would think that if Smith was at the Mount Royal until October, 1925, the London Job must have been sometime in the Winter of 1925-26. Brown died during the war, I think. I don't believe he made any records after about 1933, but he sure made hosts between 1928 and then!

The Victor files refer to various men being on Smith records: Max Flaster and Rudy Wiedoeft played alto sax either together or at different times (RW is definitely on some; you can hear him), and pianists included Hugo Frey, Frank Banta and Dan Lieberfeld. Maurice Benavente, a Selvin man, was on cl, and bass cl; Joe Ruben was another pianist, and George Hamilton Green played xylophone "extra" late in 1918. Does this help, or add anything, I wonder?

And from Dr. Kenneth Appleton, Sussex, N.J.

Joseph C. Smith is listed in the "In Memoriam" list for 1964-65 published by the Associated Musicians of Greater New York, Local 802, A.F.M.

And from RR (LK) - Keep it coming! We're still looking for our Jos. C. Smith data. This remarkable interest in Jos. C. Smith should perhaps enhance the investigation of other early pioneering syncopated dance bands of World War One vintage: e.g. - Selvins Novelty Orch, Green Bros (we had something on the Greens way back!), Six Brown Bros., Harold Veto, Sgt. Markel, Joseph Samuels, Irving Weiss, very early Paul Whiteman, Earl Fuller's Rector orch., and the prolific Yerkes. Just to name a few off the top. They had a lively distinct sound which on their up-tempo numbers I prefer to call "ragajazz syncopated".

P.S.: Regarding the WWI recorded Black bands, RR pioneered with research on Sweatman (personal interview Dabney (personal interview) and James Reese Europe in past issues - all unfortunately out-of-print at this time, and we still welcome information.

HENRY FILLMORE (also see RR104)

from Daniel Cillis, Klamath Falls, Oregon

I noted the query from Walter Mitchell, of Oriskany, New York, in reference to Henry Fillmore. While not having an abundance of information about "Uncle" Henry, I do know that there is a Fillmore Music House at 528 Elm Street in Cincinnati, Ohio, where much of my paper route money went while I was in High School (playing many of Henry's compositions in the band). Perhaps a direct inquiry to the Fillmore Music House would bring results.

There are 15 in Fillmore's Trombone Family, which he wrote between 1918 and 1929. Many were immediate hits, and recorded by Dabney's Band, the Synco Jazz Band, and others. They were as follows:

- 1) 1918 - Miss Trombone - A Slippery Rag
- 2) 1918 - Teddy Trombone - A Brother to Miss Trombone
- 3) 1918 - Lassus Trombone - De Cullud Valet to Teddy Trombone
- 4) 1918 - Pashon Trombone - Lassus Trombone's Old Man
- 5) 1918 - Sally Trombone - Pashon Trombone's Eldest Gal, Some Crow
- 6) 1918 - Slim Trombone - Sally Trombone's City Cousin, The Jazzin' One-Step Kid
- 7) 1919 - Mose Trombone - He's Slim Trombone's Buddy
- 8) 1920 - Shoutin' Liza Trombone - Mose Trombone's Ah-finity
- 9) 1921 - Hot Trombone - He's Jus' a Fren' Ob Shoutin' Liza Trombone
- 10) 1922 - Bones Trombone - He's Just as Warm as Hot Trombone
- 11) 1923 - Dusty Trombone - He's De Next Door Neighbor to Bones Trombone
- 12) 1924 - Bull Trombone - A Cullud Toreador
- 13) 1926 - Lucky Trombone - He's de Thirteenth Member Uv de Family
- 14) 1929 - Ham Trombone - A Cullud Bahbaque
- 15) 1929 - Boss Trombone - He's de Head Man

HENRY FILLMORE (continued)

Some years ago, Epic Records (LN 3360) came out with an Album "Banjo and 'Bones in Hi-Fi", a Salute to "Uncle" Henry J. Fillmore; Mac Pollack and Allen Roth conducting the Uptown Firehouse Brigade. The jacket notes mention also that Fillmore composed under many other names, some of which were: Harold Bennett, Al Hayes, Will Huff, Harry Hartley, Gus Beans, Ray Hall, and, believe it or not, Henrietta Moore!

And from Dr. Kenneth Appleton, Sussex, N.J. who corroborates Mr. Cillis, - and who adds: "Henry Fillmore died in Miami, Florida in Dec. 1956" Ed; Doctor! Can you include any further data?

AND FROM VICTORIA SPIVEY who will report on the "Black" Henry Fillmore, a legendary Texas pianist - bandleader who was referred to as "Lazy Daddy". (Scoop - coming in a forthcoming issue!)

THE RECORD WITH THE "BIG HOLE" IN THE MIDDLE (see RR 104)

from Anton Johannes, Highland, New York

I enjoy every issue of Record Research and would like to add to the research done on page 6 of issue #104. ("Filling in Discographically"). I have a "Diamond Record" as shown in the illustration but my copy has the standard 9/32" hole. Statistically it is:

Diamond Record
A940 "I Love It" Baritone Solo
(Sounds like Arthur Collins)
"The Dublin Rag" (From Madam Sherry)
Soprano solo (Sounds like Ada Jones)

The dark green and white label is obviously pasted over a Columbia. The matrices are not legible through the thick paper.

I have one of the records with the larger hole that was mentioned in the article. The hole measures 1-7/16 in. in diameter. It is a "United Record", United Talking Machine Co., 608 South Dearborn St., Chicago, Ill., U.S.A. It has five patent dates on it and is also Columbia derived statistically:

United Record
A307 "The Preacher and the Bear" (3146) Arthur Collins Orch. acc.
"Is your Mother In, Molly Malone?" (3464) Billy Murray Orch. acc.

Now I have what the manufacturer called an Aretino Record", Aretino Co., Chicago, Ill., U.S.A.. This record has a three inch center hole. Yes, three inches in diameter! This one has a red label around the hole and slogans of "Clear" and "Sweet", that takes up all the space aside from the brand name and the selection identification. It is also Columbia derived and statistically is:

Aretino Record
D568 "No One Knows" (3973) Harvey Hindermeyer who corroborates Mr. Cillis, - and who adds: "Arab Love Song" (3975) Billy Murray and Cho

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LP 1008 - THE BLUESMEN OF THE MUDDY WATERS CHICAGO BLUES BAND: Otis Spann, vocal, piano and organ; Georgia Boy Johnson, vocal and guitar; George "Harmonica" Smith, vocal and harmonica; Victoria Spivey, vocal with Sammy Lawhorn, guitar "Main Stream", guitar and Francis Clay, drums.

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